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Frieden-Predigt an Deutschland. In it occur these words: "O rechnet und lebte nur jeder nach der Sternzeit eines geheiligten Herzens: so würde er die rechte Stunde auch aussen treffen, da das gemeine Aussen mit seinen Stadt- und Länder-Uhren sich doch am Ende nach jener regeln muss" (cf. *Zeitung für Einsiedler*, Pfaff edition, p. 27, and Jean Paul's *Sämmtliche Werke*, Berlin, 1827, vol. 34, p. 47). The similarity of these remarks is obvious. The only difference between them is to be accounted for by the fact that the first was made by a Realist, the second by a Romanticist.

Hebbel knew his Jean Paul. There are seventy-three references in the diary alone to Jean Paul. Many of them are unfavorable, for example: "Ich habe in der letzten Zeit viel von Jean Paul gelesen und Einiges von Lichtenberg. Welch ein herrlicher Kopf ist der Letztere! Ich will lieber mit Lichtenberg vergessen werden, als unsterblich seyn mit Jean Paul" (cf. *Diary*, Nov. 15, 1846). Nevertheless, it is obvious that Hebbel was interested in his great predecessor in *aesthetica generalia*, and it looks as though the above remarks about the watch and the clock and the sun are something more than a mere coincidence. Comparative reading would undoubtedly bring out more of the same sort. Kuh and Werner both mention Jean Paul in their biographies of Hebbel and speak of influence, but no notice is taken of the above situation. Bernhard Patzak, in his dissertation, "Friedrich Hebbels Epigramme," barely mentions Jean Paul. In his monograph, "Fr. Hebbels aesthetische Ansichten," Andreas Aliskiewicz says (page 4): "Er kennt auch zeitgenössische Kritiker und Aesthetiker wie Jean Paul, Tieck, Solger und Immermann." Then he continues throughout the work to quote only Hebbel's own views without reference to his predecessors. In short, there seem to be two substantial reasons for writing a study on "Hebbel's Indebtedness to Jean Paul": there was such an indebtedness, and the individual items have never been collected and appraised.

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SPENSER AND THE *Plowman's Tale*

To the Editors of Mod. Lang. Notes.

SIRS:—Professor E. A. Greenlaw (*Pub. Mod. Lang. Association of America*, xxvi, 419f.) argues at some length that the ecclesiastical eclogues of the *Shepherds Calendar* may have been largely influenced by the pseudo-Chaucerian *Plowman's Tale*. It is not a little surprising that he fails to note Spenser's definite echo from that work in the February eclogue (149). The disdainful young Briar—

"lowdly cryed

Unto his Lord, stirring up sterne strife:"

Spenser's commentator, E. K., glosses this as follows: "Sterne strife, said Chaucer." Spenser therefore leaves us no doubt that the line referred to is:

"A sternē stryf is stered newe."

It is the first line of Part I of the *Plowman's Tale*.

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BRIEF MENTION

Das pädagogisch-didaktische Seminar für Neuphilologen by Dr. Richard Ackermann (Leipzig, Freytag, 1913, 202 pp.) is an interesting and helpful companion for the teacher who wishes to take advantage of many of the suggestions put forward by the advocates of the "Direct Method" without relinquishing altogether translation and grammar study in the mother tongue. The author presents a concise exposition of the "Middle Method," as it is used in Bavaria, and gives in addition much good pedagogic advice in general. Several chapters are devoted to the presentation of essential details in the teaching of French and English, and appendices contain useful bibliographies and specimens of courses followed in certain typical schools. Altogether the book is one which may be read with profit by teachers of modern languages.

M. P. B.

The inadequacy of the antiquated general historical treatises on French place-names has long emphasized the need for a compendium which should summarize and supplement the numerous investigations of individual problems in this difficult domain. We now have the first part of such a work from the pen of Hermann Gröhler (*Ueber Ursprung und Bedeutung der französischen Ortsnamen*. 1. Teil. Heidelberg, Winter, 1913. Sammlung romanischer Elementar- und Handbücher), who aims to include in his treatment all town names down to and including the *chefs-lieux de canton*, and territorial names. The standpoint is etymological and semantic, and phonetic questions are discussed only when they may be of decisive weight in the choice of an etymon at issue. The chronological order of treatment is followed, Part I embracing the pre-Roman names and such Latin names as may be presumed to antedate the introduction of Christianity and the German invasions. The discussion is compact, clear, and orderly, and a full set of indexes largely augments its practical utility. The author shows a wholesome caution in his avoidance of fanciful etymologies, and in the large place he gives to his list of names of unknown or doubtful origin. A condensed but adequate ethnographic summary (40 pages) precedes the discussion of the Ligurian, Iberian, Phoenician, Greek, Celtic, and early Latin elements in the Gallic place-name vocabulary.

Hachette is publishing a number of the leading works of French literature in a form that meets the needs of those who have use for compact editions of the texts at a minimum price. The volumes are neatly bound, the type is of fair size and clearness, and the make-up better than could be expected for books that retail at one franc each. The series begins with the classic drama: Corneille, *Théâtre*, 1 vol. (on sale); Racine, *Théâtre*, 2 vol. (the first on sale); Molière, *Théâtre*, 5 vol. Other authors will follow.

The journal of George Ticknor, which is now in the possession of his grandson, Philip Baxter of Boston, was not published in its entirety by the compilers of the *Life, Letters and Journal of George Ticknor*. We have an important supplement to the earlier biography, in *George Ticknor's Travels in Spain*, edited

by G. T. Northup (University of Toronto, 1913, 8vo., 52 pp.). The latter work, consisting of hitherto inedited excerpts from the journal, contains an interesting account of Ticknor's strenuous travel over the old post-road from Barcelona to Madrid; his description of the country in 1818, when it had not yet recovered from the ravages of the French; his methods of study and his acquaintances; his impressions of people and institutions. Especially interesting are his expressions of friendship and admiration for Conde, the outspoken contempt for the upper classes of Spanish society in contrast to his sympathy for the lower classes and unrestrained admiration for the Aragonese peasant. The interest of the work is not restricted entirely to Ticknor matters; in not a few instances we find items of fact and conclusion in regard to Everett, Longfellow, Byron, Prescott and Irving. The well-selected text, with its pertinent introduction and critical commentary, is a model of scholarly editing.

The *Pequeño Larousse Ilustrado* (Librería Larousse, Paris, 1913, 8vo., 1528 pp.) which in scope, size, binding and general appearance is a veritable twin of the *Petit Larousse Illustré*, is by no means a mere translation of the French original. The Spanish Larousse has been thoroughly adapted to its Spanish field by its editor, Miguel Torres y Gisbert. The book contains some 6,300 illustrations (including maps), and while the large number of these are naturally found in the French prototype, the necessary changes and substitutions have been made in order to meet the needs of the Spanish work. As examples of adaptation compare the full-page illustrations for *militar*, *infantería*, *sombrero*, or the smaller cuts under *consul*, *embajador*, *navaja* (in contrast to French *canif*), etc. Many additional cuts are introduced in illustration of distinctly Spanish matter; for example, *guardia civil*, *pelotari*, *corcha*, *diligencia*, etc. If at times the definitions are meagre, the lacking information is generally found in an accompanying illustration; thus, *aciano*, "planta compuesta de flores azules," is tagged to a 'ragged-robin'; *alano*, "perro grande y fuerte de pelo corto," is juxtaposed to a fairly equivalent 'mastiff.' The section on "Historia-Geografía" is rich in illustrations of Spanish biography and geography. The portraits of Spanish writers are especially numerous for the classical and modern periods of Spanish literature. In the matter of maps the *Pequeño Larousse* fulfils, among other things,

all the practical requirements of an atlas of Spain, containing, as it does, a double-page colored map and a railroad map of the whole country, and separate maps of each province. In the section on "Locuciones latinas y extranjas" we again see evidence of careful revision, not only in the Latin phrases but in the insertion of a large number of French expressions that are used, or at least recognized, by Spaniards of to-day. This new encyclopedia will fill an important place for all who are interested in Spanish affairs. For the teacher of Spanish, in particular, it is probably the most important reference-book that has appeared within recent years.

Schwarzwaldleut', edited by Professor Roeder (Henry Holt & Co.), offers, with the usual apparatus, five short stories, three by Hansjakob, one by Hermine Villinger, and one by August Supper. Of these, Hermine Villinger's charming tale *Der Töpfer von Kandern*, also the longest of the selections, will prove far and away the most suitable for the pupils for whom the book is meant. The selections from Hansjakob can hardly be said to be entirely representative of the man and his style; for that neither the didactic element nor the tendency to cut the thread of the narrative are enough in evidence. It is refreshing to find the editor fully alive to the shortcomings of his author's style, although it is difficult to see how, under the circumstances, one can still speak of Hansjakob's 'narrative talent' (p. ix). In fact, only in the third selection, 'Wie der Hermesbur gestorben ist,' an episode from a longer story, does one feel within the presence of a master mind. The editor has done his work with great care and excellent judgment. He evidently also knows the Schwarzwald and its people through personal contact. The reference on p. 33, ll. 15-16, is not to the Duke and his retinue but to the *Kurgäste*.—The unusual *der Hausschild* (p. 3, l. 9) is overlooked in the Vocabulary.

such as to make the title of this good monograph almost a misnomer. Numerous instances of parallelism are cited, but very few significant passages in which Tieck indubitably influenced Immermann, while Wohnlich admits that some of Immermann's works, aside from *Münchhausen*, might just as well have influenced Tieck, if only chronology permitted the assumption. The detailed analysis of the 'geistige Verwandtschaft' between the two is excellent, for Immermann was, at least until the completion of *Die Epigonen* (1835), a minor Tieck: they were temperamentally similar, each worked for the elevation of the stage and aimed his satire at the writers of best sellers, each was at once a critic of reason and a poet of feeling, each began as a romanticist and ended as a realist, while neither ever completely subdued the romanticism that was in him. Equally careful is the section on the similarity of the themes treated by Tieck and Immermann; each was fond of destroying the dramatic illusion, inserting himself among the characters, making poor puns (such as 'Viehsonomien' for 'Physiognomien'), poetizing fate, dreams, premonitions, somnambulism, etc., and idolizing the Middle Ages. That they did this is not news, but it is convenient to have such matter tabulated, especially in the case of Tieck, who wrote with ease from 1789 to 1853. Wohnlich has really performed the rare labor of reading Tieck. The major part of the section on direct influence is devoted to *Die Epigonen*. Themes from Tieck's novelettes, *Liebeswerben*, *Der Jahrmarkt*, *Der Wassermensch*, *Der Mondsüchtige*, *Die Ahnenprobe*, and *Eigensinn und Laune* are made to recur in *Die Epigonen*, while motives from *Zerbino*, *Blaubart*, *Das jüngste Gericht*, *Die Theegesellschaft*, and *Der Autor* are made to reappear in *Münchhausen*. Other less important examples of influence are cited. Whether, in view of the fact that Tieck and Immermann lived at the same time and were of like mind, the older did influence the younger in the cases cited, is uncertain; but this study helps at any rate to a better understanding of both by pointing out what each was trying to memorialize in prose and verse.

A. W. P.

Tiecks Einfluss auf Immermann, besonders auf seine epische Produktion, by Oskar Wohnlich (Tübingen, Verlag von J. C. B. Mohr, 1913). Since Immermann gratefully acknowledged his indebtedness to Tieck (cf. 'An Ludwig Tieck,' prefatory to Bk. VII of *Münchhausen*) a study of their relation was praiseworthy, despite the fact that the results are